



Picture Bride

HENRY YUZURU SUGIMOTO

After the war, Sugimoto frequently explored broad historical themes in his artwork, including those that he did not personally experience. This painting compiles different imagined scenes in the journey of a “picture bride,” or a woman who agreed to marry a Japanese immigrant, but often hadn’t met her husband until she arrived in the US with only a photograph to help her identify him at the dock.



In Camp Jerome (Senninbari)

HENRY YUZURU SUGIMOTO

Once Japanese American men were asked to volunteer for US military service, their Issei mothers often created senninbari, or thousand-stitch scarves, to serve as protective talismans. One of Sugimoto’s younger brothers served in the 442nd Regimental Combat Team, so a mother’s concern for a son’s safety in battle was deeply personal for him as well. Sugimoto was also a devout Christian, and the combined imagery in this painting conveys the grief and worry of Japanese American mothers and the sacrifice young Japanese American men were about to make for their communities and country.



Self Portrait in Camp

HENRY YUZURU SUGIMOTO

Henry Sugimoto’s determination to preserve his identity as an artist even in confinement shines through in this powerful self-portrait. Like his portrait of his wife, this painting hardly suggests its subject is detained. His only concern is to paint.



Susie

HENRY YUZURU SUGIMOTO

It is astonishing that this beautiful portrait of a young woman was painted in a concentration camp. The artist’s wife, Susie, sits with a handkerchief on her head, as though she was interrupted while doing housework to sit for her portrait. The sparse and functional shelves behind her remind the viewer that she is in a barrack.



Fresno Assembly Camp

HENRY YUZURU SUGIMOTO

Sugimoto's dedication to his art was not interrupted or deterred by incarceration. Here, he depicts fruit, the temporary detention center newspaper Fresno Grapevine, a nametag with his family's assigned number, and other items that mark his imprisoned status. But the painting is a classic still life, a form long used to demonstrate the painter's skill and to mark mortality and the passage of time.



Fresh Air Break from Fresno to Jerome Camp

HENRY YUZURU SUGIMOTO

The US government immediately required Japanese Americans to turn in cameras and other recording equipment, so the little documentation that exists of the long days and nights it took to move from the temporary detention centers to the concentration camps was created by artists. In this painting, a train full of Japanese Americans takes a brief break under armed guard.



Untitled

HENRY FUKUHARA

This watercolor close-up of a striking tree reveals Fukuhara's artistic eye and distinctive style. Painted while he was incarcerated at the Manzanar concentration camp in California, it exemplifies his continued dedication to developing his skill despite being incarcerated.

Untitled (Men Playing Cards)

SADAYUKI UNO

Deprived of all of their belongings and the lives they labored decades to create for themselves, Japanese Americans found boredom and despair to be their greatest enemies. Gambling and cards, long the activities of bachelor laborers, continued to be popular as ways to pass the time.





Miné and Toku Standing with Luggage

MINÉ OKUBO

This illustration from Okubo's groundbreaking work *Citizen 13660*, shows the Okubos with the only belongings they were able to take with them when they were forcibly removed. Published in 1946, *Citizen 13660* was the first account of the incarceration by someone who had experienced it.



The Evacuee

TOKIO UEYAMA

This lovingly painted domestic scene could be anywhere—but it was in an American detention camp. Ueyama's determination to capture a fleeting moment of his wife attending to her knitting reflects his keen eye as an artist and his insistence on creating something beautiful in the worst of circumstances.



Barracks Huddled Together

TANEYUKI DAN HARADA

The title of this artwork reveals the setting: this was painted in the Topaz concentration camp in central Utah. But the composition, color, and form have transformed the stark landscape into a disorienting alien place.



Untitled (Manzanar)

KANGO TAKAMURA

In this watercolor, Takamura captures the simple motions of daily life in a concentration camp. The peaceful winter scene depicted here could be mistaken for a neighborhood in a small town anywhere. But the buildings are army-style barracks, not regular houses, and the figures about their business on this wintry day are not free to leave.



Morning

HISAKO HIBI

The ten main camps where most Japanese Americans were incarcerated were built in areas of the interior US that were isolated with harsh climates. But the surrounding landscapes often provided artists with dramatic material to paint. This painting of the sun rising in central Utah showcases the capacity of the human spirit to find beauty in challenging circumstances.



Study

HISAKO HIBI

Hibi, along with her husband, fellow artist George Matsusaburo, faced the challenge of providing a safe and stable environment for their young children. She made several touching portraits of them such as this one where children are depicted perhaps busy with schoolwork, unaware of how much their short lives have changed.



Laundry Room

HISAKO HIBI

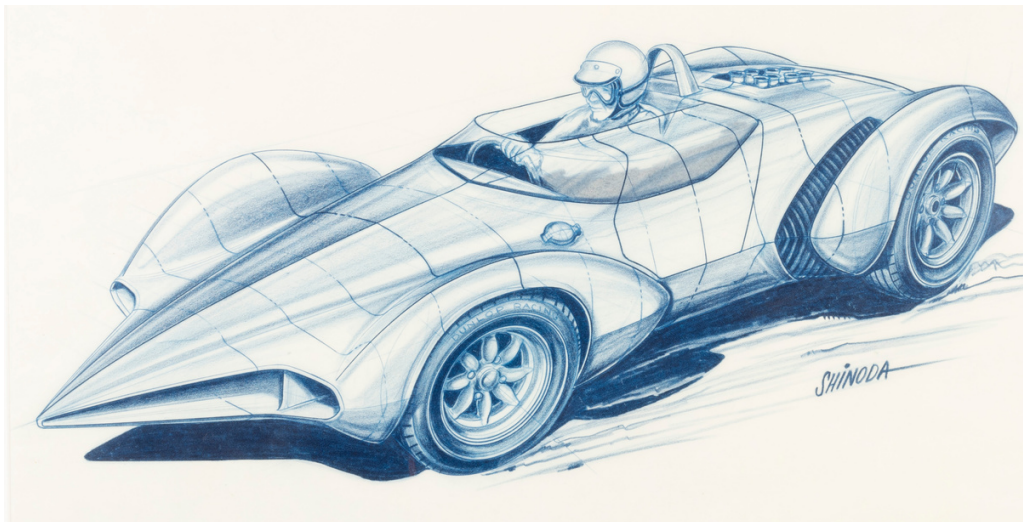
As an artist with young children, Hibi possessed a unique perspective that is reflected in her depictions of camp. In addition to stunning and sublime landscapes of the natural and built environment of Topaz, she also captured more intimate domestic scenes, like this one of women at work laundering their families' clothing in a communal laundry room.



Untitled

HENRY FUKUHARA

Fukuhara created this work while participating in a watercolor workshop held at the former site of the Manzanar concentration camp, the same camp in which he and his family were incarcerated during World War II.



Untitled

LARRY SHINODA

Known primarily for his design of the Corvette Sting Ray, Shinoda created numerous striking and playful concept designs for sports cars, including this one.



Tule Lake Relocation Camp

MASUMI HAYASHI

This collage, made from photos of the stockade ruins at Tule Lake Segregation Center, is representative of Masumi Hayashi's artistic practice. To create her photo collages, she placed her camera on a tripod and then shot a line of photos in a full circle. She then lowered her tripod and repeated the process until a full panel of photos had been taken. What appears as a panorama is actually a flattened 360-degree view; the far-left and far-right are of the same object.